



# THE PHILATELIC COMMUNICATOR

## Journal of American Philatelic Society Writers Unit #30

[www.wu30.org](http://www.wu30.org)

First Quarter 2009

# Painless Conversion To Color

## Careful Preplanning Ensures a Smooth Transition

By A. W. Starkweather

Life's most traumatic events include death of a spouse, divorce, marriage, and job loss. To many editors and designers, converting a publication from black and white to color should be included near the top of the list.

However, with careful preplanning and a basic understanding of the color process, the changeover should be relatively painless. I can attest to this because I have done this twice — first with the *Stamp Insider*, journal of the Federation of New York Philatelic Societies, in May 2006 and now with *THE PHILATELIC COMMUNICATOR*.

The conversion can be accomplished in three easy steps:

1. Learning how color works. I hesitate to use the term *color theory* lest some readers be scared off. Not to worry: Only minimal knowledge is required to understand the basic nature of color.
2. Coordinating the transition with a commercial printer or optimizing output for a color laser or ink jet, if this will be a do-it-yourself project. Allow ample time for this stage.
3. Determine where color will be used in your publication and apply it to the elements. This should include updating templates having common elements, such as headers and footers.



### How Color Works

The visible spectrum is often depicted as a color wheel. The six primary colors of the spectrum are red, orange, yellow, green, blue, and purple. Perception of color is based on hue, tint, tone, saturation, shade, undertone, and value.

**Hues**, which are synonymous with color, are arranged in the order of the visible spectrum. They are described as warm or cool. Warm hues are on the red-orange side of the color wheel, while cool hues are on the green-blue side. **Tint** is the mixture of a fully saturated hue with white, which diminishes saturation. **Tone** is the mixture of a fully saturated hue with some value of gray.

**Saturation** or **chroma** is the intensity of a hue — how much or how little gray it contains. **Shade** is the mixture of a fully saturated hue with black. **Undertone** is the underlying color in any given hue. **Value** is the lightness or darkness of a hue. It is affected by the addition of white or black to a hue — white increases lightness, while black increases darkness.

Colors may be **chromatic** — those within the visible spectrum — or **achromatic** — white, gray, or black. A color may range from hard, which is associated with a saturated hue, to soft — often an extremely light tint or pastel.

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#### Deadlines for receipt of copy by the editor:

First Quarter: January 15; Second Quarter: April 15;  
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APS representative: George B. Griffenhagen  
Awards: Robert P. Odenweller  
Bylaws: Katrina Everhart  
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Historian: Steven J. Rod  
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Nominating: Alan Warren

Outreach: Vacant  
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Recruiting: Lloyd de Vries  
Special Events: Kenneth Trettin  
USPS representative: Peter Martin  
Webmaster: Albert W. Starkweather  
WU #30 Breakfast: Steven J. Rod



## Albert W. Starkweather Editor's Domain

# Transition To Color Goes Smoothly

Welcome to the first issue of *THE PHILATELIC COMMUNICATOR* in full color. The transition was seamless, thanks to the cooperation of everyone involved, particularly our printer — Wilcox Printing & Publishing, Inc. in Madrid, Iowa.

After the Writers Unit #30 Board approved the change last August, it first appeared that we would have to change printers. However, Wilcox recently upgraded its printing equipment and has agreed to continue as our printer at no increase in cost. Please join me in extending our thanks to Wilcox for helping us accomplish this task.

#### Invitation To Writers

Contributors to *THE PHILATELIC COMMUNICATOR* are reminded to submit their artwork in color.

Once again I am in need of articles. — short and long. Contributing to the journal should be one of your New Year's resolutions.

#### Advertising

We now offer advertisers full color at no extra cost. See our rate card on page 18.

Following this issue's cover article on converting publications to color, the second quarter issue of *TPC* will follow up with an article on ad design. This will guide print and online editors who are faced with accepting advertising.

#### A New Column

Alan Warren has generously agreed to contribute a regular column on important resources available to philatelic writers and researchers at the Smithsonian Institution's National Postal Museum. His first *NPM Notes* appears on page 8.

The NPM is making concerted efforts in its outreach to the philatelic media, including a free monthly e-mail newsletter — *Postmark Extra*. The newsletter highlights current exhibits and events at the museum. To subscribe visit [WWW.POSTALMUSEUM.SI.EDU/POSTMARK/INDEX.HTML](http://WWW.POSTALMUSEUM.SI.EDU/POSTMARK/INDEX.HTML).

#### Webmaster

As you will read in Peter Martin's column, I have been named Writers Unit #30 webmaster to succeed Andrew McFarlane who has resigned. Luckily, he created a great structure, meaning that most of my tasks will involve updating the site. For this, I am truly indebted to him.

I am aware that some of the information is outdated and needs to be corrected. The task could be made much easier if those who know of information needing changing contact me at [ASTARKWEATHER@WU30.ORG](mailto:ASTARKWEATHER@WU30.ORG) with the corrections.



## Peter Martin President's View

# AmeriStamp Expo Breakfast is February 22

The next Writers Unit #30 breakfast will be at 8:30 a.m. on February 22 during AmeriStamp Expo in Arlington, Texas. It is scheduled in the Sheraton Hotel's World Series Rooms I and II. *The National Stamp Collection* will be presented by Smithsonian National Postal Museum Chief Curator of Philately Cheryl R. Ganz and Assistant Curator of Philately Daniel A. Piazza.

Ganz has promised to bring her new book, *The 1933 Chicago World's Fair: A Century of Progress*, and autograph it following breakfast. In addition, an assortment of great door prizes await you.

The WU #30 Board will meet at 10 a.m. following the breakfast.

#### Election Year

This is an election year for Writers Unit #30. Those interested in running should contact Nominating Committee Chairman Alan Warren (see *Call for Nominations* — page 4). Positions include president, vice president east, vice president west, secretary-treasurer, and four WU #30 Council seats. Candidates should submit a short biographical sketch and a candidate statement. There is also an opening for the Outreach Committee chair.

#### Writers Unit Hall of Fame

This is the official call for 2009 Writers Unit #30 Hall of Fame nominations. The Hall of Fame, which honors individuals for excellence in philatelic writing, editing, and publishing, is the unit's highest honor. Anyone may nominate an individual. The nomination form is on page 19. Send your nominations by February 20 to Chairman Peter Martin, Writers Unit #30 Hall of Fame Committee, P. O. Box 463, Naugatuck, CT 06770-0463.

#### Communicator Changes

Editor Albert W. Starkweather continues to upgrade *THE PHILATELIC COMMUNICATOR*. Beginning with this issue, you'll notice that it is in color. It is a move many journals are making and thanks to our printer, Wilcox Printing & Publishing, Inc., we are able to make the change at no additional cost. Note also that color advertising now will be accepted. The rate card is on page 18.

#### New Webmaster

Webmaster Andrew McFarlane is stepping down from the position due to professional obligations. Starkweather has stepped forward to accept this additional duty and all web site updates should be sent to him effective February 1. McFarlane did a wonderful job in setting up the site and maintaining it over the years. On behalf of all members, I extend sincere thanks to Andrew for his dedicated service to the Writers Unit.

# Arlington, Texas



## APS AMERISTAMP EXPO / TEXPEX

FEBRUARY 20-22, 2009

ARLINGTON CONVENTION CENTER

Please join us for our 74th  
**Writers Unit Breakfast**  
8:30 a.m. Sunday, Feb. 22  
Sheraton Arlington Hotel

- Fraternity, Networking & Learning
- More than 20 literature door prizes

Tickets \$30. Call 814-933-3803 to Reserve

## OUR SPEAKERS

### Cheryl R. Ganz

Chief Curator of Philately  
and

### Daniel A. Piazza

Assistant Curator of Philately  
Smithsonian National Postal Museum



Smithsonian  
National Postal Museum



## STAMPEXPO 400 LITERATURE CONTEST

### NAPEX Literature Competition

The NAPEX show committee is now accepting entries for the 2009 literature exhibition. The prospectus and entry form is online at [www.NAPEX.ORG](http://WWW.NAPEX.ORG) or contact P. O. Box 76846, Washington DC 20013 for a hard copy. The show is scheduled June 5–7 at the McLean Hallton at Tysons Corners, McLean, Virginia.

### COLOPEX Cancels Literature Contest

COLOPEX cancelled its literature competition for 2009, but still had a philatelic exhibition. The show was held February 6–8 in Columbus, Ohio.

### Revenue Society Transfers Holdings

On December 18, the State Revenue Society (SRS) transferred its philatelic library to the American Philatelic Research Library (APRL). Its extensive archive of books, periodicals, catalogues, regulations, and other printed materials related to state revenue stamps will be housed at the American Philatelic Center in Bellefonte, Pennsylvania ([www.STAMPLIBRARY.ORG](http://WWW.STAMPLIBRARY.ORG)).

### USSS-Mueller Award Nominations Open

Nominations are open for the second annual United States Stamp Society-Barbara R. Mueller Award for the best article in the *American Philatelist* during 2008. The award includes \$1,000 in cash and a permanent plaque in the APS editorial offices in Bellefonte.

APS members can submit the form on the inside front cover of the January *American Philatelist* or online at [www.STAMPS.ORG/MUELLERAWARD/INDEX.HTM](http://WWW.STAMPS.ORG/MUELLERAWARD/INDEX.HTM). The deadline is March 1. A list of the 86 articles by 50 authors also may be found at [www.STAMPS.ORG/ALMANAC/MUELLERAWARD.PDF](http://WWW.STAMPS.ORG/ALMANAC/MUELLERAWARD.PDF).

## Call for Nominations

Election of officers for Writers Unit #30 will be conducted by mail-in ballot beginning in late April, with April 1 being the deadline for receipt of all nominations.

Positions to be filled include president, vice president east, vice president west, secretary-treasurer, and four Council members. Lloyd A. de Vries, whose term was to expire in 2011, replaced the late Barth Healey as vice president east, to create a Council vacancy. Council members whose terms expire in 2009 are Ernest E. Fricks, Robert P. Odenweller, and Steven J. Rod. The terms of James W. Graue and Albert W. Starkweather do not expire until 2011.

Those interested in running or nominating a candidate should contact Nominating Committee Chairman Alan Warren, P. O. Box 39, Exton, PA 19341-0039, or [alanwar@att.net](mailto:alanwar@att.net).

The new officers and Council members will assume office at the end of WU#30 meeting at the APS annual convention in Pittsburgh, Pennsylvania on August 9.

The 2009 *HUDSON-FULTON-CHAMPLAIN QUADRICOENTENNIAL STAMP EXPOSITION* (STAMPEXPO 400) will include a literature competition. The APS-recognized national show will be on the Empire State Plaza Concourse in Albany, NY from September 25–27.

The APS-accredited judges are Chair Alan Warren, Exton, PA; John Hotchner, Falls Church, VA; and Patricia Stilwell Walker, Lisbon, MD. A prospectus and entry form are available at [www.STAMPEXPO400.ORG](http://WWW.STAMPEXPO400.ORG). Entries close July 1 and are to be sent to Ronald K. Ratchford, 1105 Union Street, Schenectady, NY 12308-2805.

The massive philatelic exhibition is being planned in conjunction with New York State's celebration of the Hudson-Fulton-Champlain Quadracentennial. This will be a signature event of the celebration and is being sponsored by the New York Federation of Stamp Clubs, in conjunction with the New York State Hudson-Fulton-Champlain Quadracentennial Commission.

The venue features space for nearly 200 dealers, a 4,800 square foot exhibit room, and five meeting rooms. There is room for more than 300 frames of competitive exhibits.

## Frederick A. Brofos Dies at 80

Frederick A. Brofos, 80, died after a long illness in Vero Beach, Florida on November 28. He was born in London in 1927 and picked up stamp collecting from his mother as a child. His family moved to Norway just before World War II where he continued his collecting interests and developed a lifelong friendship with fellow member of the Oslo Filatelistsklubb (Oslo Philatelic Club) and noted postal historian Paul Jensen.

He came to the United States in 1946 and earned a degree in fine arts at Washington University in St. Louis. He was employed in the public relations department of International Telephone & Telegraph Co. It was about this time that he began his prolific writing for philatelic journals. Over the years he authored hundreds of articles and several books. Two volumes of his collected articles are posted by the Scandinavian Collectors Club at [www.SCC-ONLINE.ORG](http://WWW.SCC-ONLINE.ORG).

Brofos joined the SCC in 1947 and was secretary, librarian, and editor of *The Posthorn*. Honors from SCC include the Carl E. Pedlander award for service to the club, the Earl Grant Jacobsen award for philatelic research, and honorary membership for his philatelic achievements. In 2000 SCC established the annual Frederick A. Brofos Award for the best article to appear in the journal.

He was recognized in Norway with the gold medal of the Norwegian Postal Museum, the Order of the Silver Lion of the Norwegian Philatelic Federation, and Norway's highest philatelic honor, the Anderssen-Dethloff Medal of the Oslo Filatelistsklubb. In 1998 he was elected to the Writers Unit #30 Hall of Fame.

In addition to his many journal articles, Brofos contributed four chapters in the Billig handbook series, two articles in the *American Philatelic Congress Book*, and authored the *Norwegian Railway and Steamship Parcel Stamps* and the *New Brofos Catalogue of Railway and Steamship Carrier Stamps of Norway*.

## Hyperlink Navigation of Digital References and Studies

By Francis Adams

### Part VII

Reading books and magazines means turning pages, typically in sequential order. If we reference the book or magazine's table of contents (TOC), we often jump directly to a specific section or page, normally based on a page number. Using electronic media, we have greater flexibility in moving between sections or specific pages, based on hyperlinks embedded in the document.

Allowing movement between pages in more than only a linear direction (*next* or *previous* page) requires a *hyperlink navigation system* and that is one of the basic and more noteworthy features of a Digital Philatelic Study (DPS).

We should also make our hyperlink navigation system reasonably obvious and, most importantly, its functions simple to use. The hyperlink navigation system becomes a constantly visible and available TOC without having to return to the document's beginning.

### How Hyperlink Navigation System Works

Keeping in mind that we want easy access between main *sections*, we'll use embedded hyperlinks to move from one section to another. The hyperlinks will appear on every page so that movement is always possible using hyperlinks found in the same place each time we need them.

Each hyperlink has a single function. Simply put, clicking on the hyperlink takes the viewer to a specific section (or page) in the study. If properly labeled, the destination should be clear — before clicking the hyperlink.

We also can embed hyperlinks within content text or images to move to specific *pages* or external documents and we'll use this method of movement as well.

It is reasonably easy to include hyperlinks and the greater the number, the easier it is to access all sections of the DPS and to relate various pieces of information to other relative data or documents.

### Layout of a Content Page

In the previous article, the page layout included a footer area. In this instance, the footer area will be repurposed to hold a navigation system. We've provisionally added appropriate text in the footer area; so let's learn how to add section hyperlinks to this text.

### Navigation System

To understand how the navigation system will work, we'll make a set of note cards. Different colored cards make identification easier. Each will include a title. Using the main study *Section*, label them:

- Home
- Introduction
- The Stamp
- References

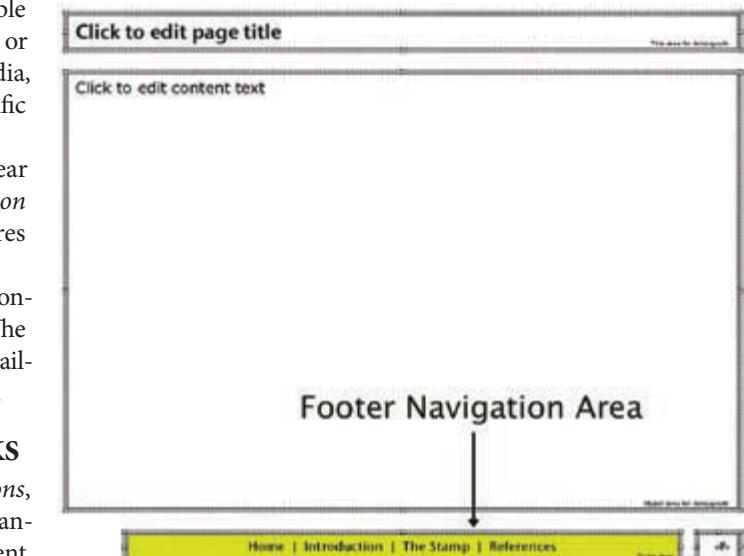


Fig. 1 Footer Area with Hyperlink Text

If there are subsections within a main section, you should include hyperlinks for each subsection. Make additional cards for each subsection and define the function of each of those hyperlinks as well. Subsection hyperlinks should appear only on pages in the appropriate main section. They should also move only from one subsection to another subsection within the same main section.

### Verifying Function

Let's check how our navigation system works. Make a sample page for each main section, as well as subsections as desired, on individual sheets of paper. Arrange the sheets according to our pyramid layout, Title at the top, Introduction underneath, etc. Each sheet should have a section or subsection name and the appropriate hyperlinks on it. Pretend to press a hyperlink on one of the pages and follow the directions on the card for each specific hyperlink. (Fig. 2)

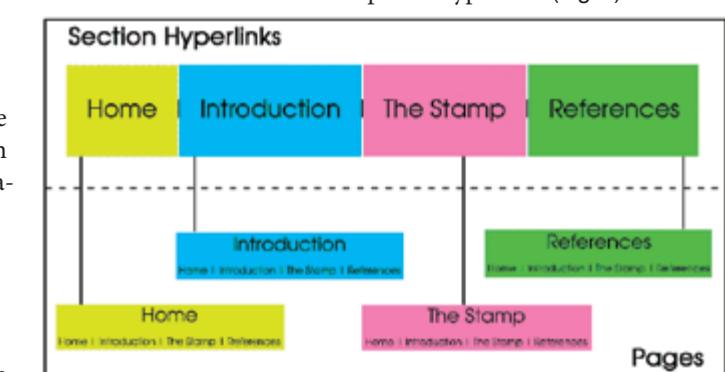


Fig. 2 Section Hyperlinks

Continued on Page 6

## Navigation — Continued from Page 5

Done correctly, we should be able to move between any two main sections (or subsections) of the study with a click of the mouse button. (Fig. 3)

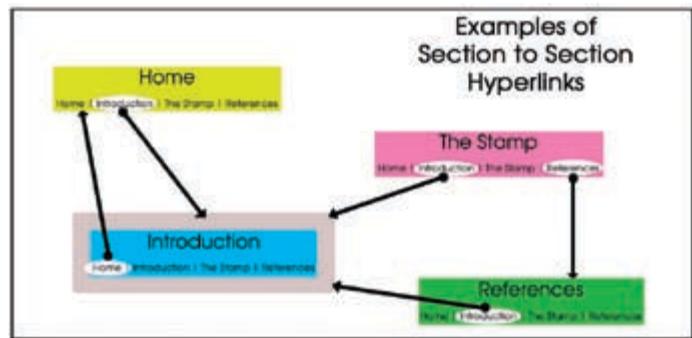


Fig. 3 Interactive Hyperlinks

You've just created a main navigation system that works great on paper. Now, how do we make it work digitally?

### Footer Hyperlinks

Depending on the version of PowerPoint, the original footer may not allow text hyperlinks to be defined and embedded. To circumvent this problem, we'll replace the provisional footer box with a new text box by modifying the *Slidemaster*.

### A New Navigational Footer Box

1. Choose *View* ▶ *Master* ▶ *Slidemaster*.
2. Go to the footer area.
3. Copy the text in the footer.
4. Choose *Insert* ▶ *Text Box*.
5. Paste the copied text into the new *Text Box*.
6. Align the *Text Box* over the old footer box so the text overlays.
7. Delete the original footer box. (Fig. 4)

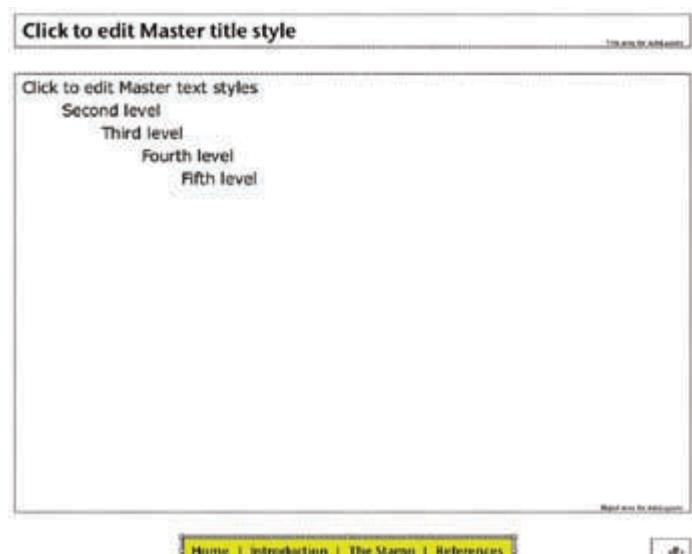


Fig. 4 New Navigation Text Box

We have created a footer that can have embedded text hyperlinks.

## Adding Hyperlinks To Text

1. Highlight the text you wish to convert to a link. Select *Home* for this example.
2. Choose *Insert* ▶ *Hyperlink*. The *Edit Hyperlink* screen appears. (Fig. 5)

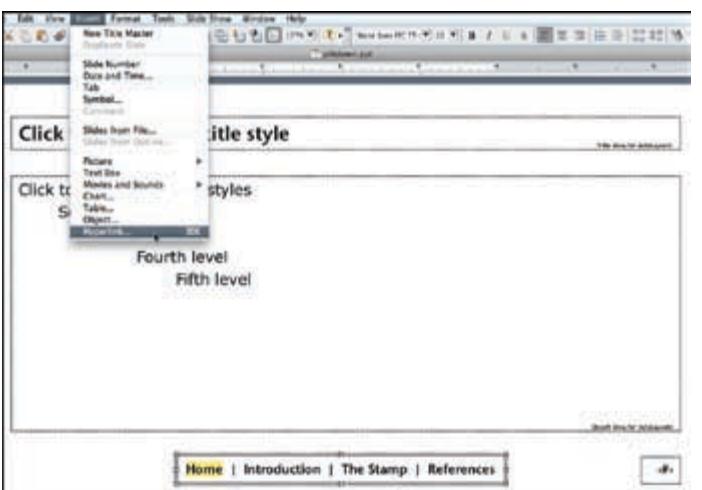


Fig. 5 Adding a Hyperlink To Text

3. Select *Document*.
4. Click in the *Anchor* box.
5. Select *Locate*. The *Select Place in Document* window appears.
6. Click the arrow next to *Slide Titles* to view slide titles.
7. Select the slide named *Home*. The number and name of the slide appears in the *Link To* field.
8. Click *OK*.
9. Click *OK* again.
10. Select *File* ▶ *Save* from the main menu.

Ensure hyperlinks are directed to specific pages (slides). If page (slide) positions change in future DPS revisions, the hyperlink will always go to the specific (correct) page chosen in the initial setup.

## Content Text Hyperlinks

Within the content text of the study, hyperlinks may be added to any word or sequence of words. It's very important however, to ensure that the most meaningful text in the sentence is used as the hyperlink. The text selected for the hyperlink is known as the *anchor*.

For example, I could say: "The Piltdown man is a fake (read more)" — like many news sites do. If the text *read more* is the hyperlink anchor, that's a bad choice. The text "Piltdown man is a fake" is a much better hyperlink anchor. Why?

That anchor text provides the reader a much less ambiguous idea of where the hyperlink goes. It implies a page with additional information on a *fake* whereas the *read more* text could go to most any page associated with Piltdown. It also reduces extraneous text length by not including (*read more*).

The method of adding a hyperlink to content text is identical to that used to add a hyperlink to the *Slidemaster*. Hyperlinks used more than once may be copied and pasted to save time and effort.

### Hyperlinks to External Documents

Hyperlinks can also be very useful when referencing external documents not an integral part of the digital study. The destina-

tion of the hyperlink may be directed using the options in the *Edit Hyperlink* screen. (Fig. 6)



Fig. 6 Selecting the Target Slide

For instance, a classic scientific paper reference might make a good reference for an exhibit. Adding a hyperlink from the DPS to the paper will open it on the viewer's computer screen.

**Note:** This is where file types come into play. Hyperlinking to external files is not limited to text documents: PDF files, spreadsheets, and images are also possibilities — with a small caveat: The document opens in the application it is authored in, if the application is on the viewer's computer. (Fig. 7) If the application is not on the viewer's computer, the document will not open.



Fig. 7 Hyperlinked Word Document

Viewers may not have Excel for example and not be able to see the important research vital to your DPS. However, converting the spreadsheet into a PDF document and linking to it generally will solve the problem. PDF file is a universal format, so the viewer very likely will have no problems seeing that vital reference. Most computer operating systems these days open PDF files automatically.

## Images as Hyperlinks

Images are often used as hyperlink buttons. They also may be changed into icons which are again used as buttons. If using icons, they should be sized correctly, be immediately recognizable and must relate to the subject of the hyperlink. An image of a house

might be associated with the *Home* page for instance or a book might signify a link to the *References* section. Arrows typically denote *next* and *previous* pages. Use icons conservatively.

Images within the body content may also be used as hyperlinks. A map for example might direct the user to footnote or glossary information on the country depicted. The options are many once the study and the builder become a little more sophisticated. Changing an image into a hyperlink is similar to adding a hyperlink to text. Simply select the image and then perform the same procedure as hyperlinking text. The image will not be changed or altered in any detrimental way. It's as if it had a transparent overlay added above it and it's that overlay which is the real *button*. (Fig. 8)

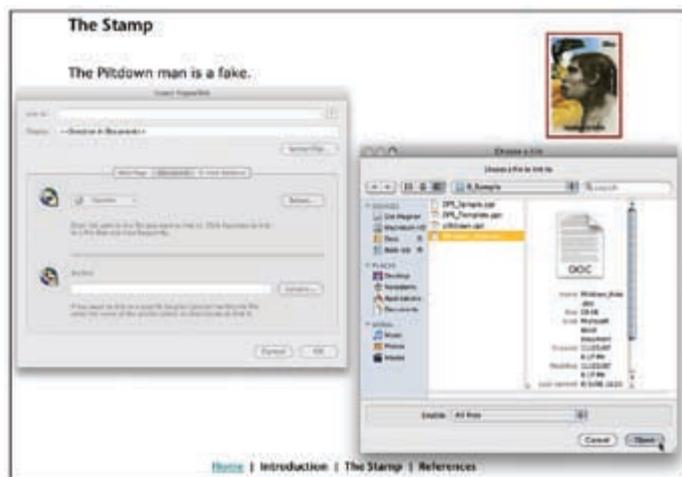


Fig. 8 Image Linked To a Document

## Hyperlinking to Websites

Another option is if the viewer's computer is connected to the Internet. It then becomes possible to connect directly to websites on the Internet. This method provides for access to a wide range of external references and the study begins to take on the connotation of an in-depth research tool, which may or may not be desired.

## Standard Keyboard Navigation (Hot Keys)

Finally, there are also standard keyboard navigation options in PowerPoint presentations. These shortcut functions may be included in a *Help* or *Instruction* section of the study.

1. Next slide = *Click Mouse* or *Spacebar* or *Enter* or *N* key or *right arrow* or *down arrow* keys.
2. Last slide = *Backspace* or *P* key or *left arrow* or *up arrow* keys.
3. Black out screen = *B* key.
4. Exit = *Esc* key.
5. Menu Options = *right click* mouse.

## Conclusion

With the navigation system embedded, our skeletal study is finished. We now simply add subject textual content, images, more hyperlinks and reference information to produce our final product.

The ability of others to read our DPS is of course another major concern in this effort. To ensure the greatest number of viewers, we should look at producing our electronic document in various formats using different media as our next area of interest.



## A Treasure House of Information

The Smithsonian Institution's National Postal Museum is a treasure house of information for collectors of all ages. This occasional column will bring attention to important resources available at the NPM and its library for philatelic writers and researchers.

In recent years significant progress has been made in analyzing some of its hidden treasures, i.e., collections that had not been identified in sufficient detail to attract researchers and authors. The gains are moving more quickly with volunteer efforts of the Council of Philatelists research group under the guidance of Thomas Lera, the NPM Winton M. Blount Research chair.

The council is comprised of noted philatelists — collectors, researchers, authors, and dealers, many of whom hold offices in specialty societies. Council members, with their broad spectrum of philatelic expertise, advise the museum staff on such matters as collections identification, new exhibit plans, and widening the NPM's educational efforts to attract collectors and the public.

Among the important tools for researchers and authors are the finding guides that enable potential users to understand what is in a particular collection at a macro level. The purpose of the guides is to define collection content briefly so that researchers can make an appointment to view the material at the museum or in its library.

A guide posted on the NPM web site shows the content of Hugh M. Southgate's important papers and documents that were donated by the late George Brett. The guide was prepared by Lera and Herbert Trenchard, Research Associate and a museum volunteer. Both Southgate and Brett were students of the U.S. Bureau issues. Southgate was the first president and board chairman of what is now the United States Stamp Society.

The collection consists of Southgate's notes and correspondence in 26 volumes. Southgate was one of the first researchers to examine the Bureau of Engraving and Printing records. In these notebooks we find his manuscript notes from the BEP archives and articles written by Southgate and others about the Bureau issues. There is also a great wealth of biographical information about dealers, collectors and others involved with these stamps.

The finding guide provides a brief paragraph describing what is to be found in each volume. Users must keep in mind that most of the content is in Southgate's handwriting, mostly in ink but sometimes in pencil. Some of the topics include plate numbers, first days, checklists (such as for gumbreakers), plate markings, paper types (chalky, blue, china clay), booklets, precancels, coils, and even back-of-the-book materials like revenues, special handling, philatelic truck, etc. The Southgate papers are only one of half a dozen collections for which finding guides are posted on the NPM site [WWW.POSTALMUSEUM.SI.EDU/FINDINGGUIDES/INDEX.HTML](http://WWW.POSTALMUSEUM.SI.EDU/FINDINGGUIDES/INDEX.HTML).

## Scandinavian Club Bestows Literature Awards

Winners of the Scandinavian Collectors Club's two prestigious literature awards for 2008 have been announced by SCC President Mats Roing.

The Frederick A. Brofos Award for the best article in the 2007 issues of the club's quarterly journal, *The Posthorn*, goes to co-authors John R. Sabin and Peter Schweizer. The Earl Grant Jacobsen award for a handbook exhibiting research went to Finnish author Heikki Reinikainen for his CD on the 1875 issue of Finland.

The best article award is named after the late Frederick Brofos who served as secretary, librarian, and editor for SCC, and a prolific author as well. The article by Sabin and Schweizer appeared in the May issue of the magazine, and is titled "Handwritten Plate Numbers of Christian IX and Frederik VII Stamps of Denmark and the Danish West Indies."

The plate numbers that appear in the sheet margins of these engraved stamps that were printed between 1904 and 1908, were likely hand inscribed on the printing plates with a sharp instrument. The numbers appear in the sheet margin or selvage which was expected to be discarded when the stamps were sold or used. However, some multiples survive showing these numbers and many sheets in the Post and Tele Museum in Copenhagen exhibit the numbers as well.

The Earl Grant Jacobsen award for a handbook is named for a former SCC president and a student of Norwegian philately. It is bestowed on a work that exhibits research and scholarship. The 2008 Jacobsen award winner is Heikki Reinikainen for his CD study, *Finland Type 1875*. The 1875 definitive series depicts Finland's coat-of-arms and is a popular issue with many collectors.

The CD contains more than 100 highly researched articles that examine the printings and their many varieties as well as reprints, specimen stamps, forgeries, postal rates, and literature references. The articles on the CD are in both English and Finnish. Color illustrations appear throughout.

The research articles by Reinikainen are supplemented with a couple of articles by Jeffrey Stone and Jussi Murtosaari that touch on the 1875 issues in the Tapling Collection in the British Library, and how to go about collecting and exhibiting these interesting stamps.

The Scandinavian Collectors Club specializes in the stamps and postal history of the Nordic countries. Information about SCC can be found on the club's web site [www.scc-online.org](http://WWW.SCC-ONLINE.ORG) or obtained from SCC Executive Secretary Don Brent, P. O. Box 13196, El Cajon CA 92022.

### Expert Help for Writers and Editors

Charles J. Peterson, Writers Unit #30 past president, offers free critiques of periodicals and books / manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send to Peterson at P. O. Box 5559, Laurel, MD 20226. His phone is 301-776-9822; [CJP7777@aol.com](mailto:CJP7777@aol.com).

## Living with Internet Terms and References in Print

By Albert W. Starkweather

I was recently queried about handling internet terms and references in print, specifically spelling and capitalization of common terms and how to treat web and e-mail addresses. While researching this article, I revised the way I handle some terms. These have been implemented in this issue of *THE PHILATELIC COMMUNICATOR*.

Although I take a laissez-faire approach to editing and avoid saddling authors with rules that generate cramped, stilted writing that often muffles their voices, I recognize the need for some standardization in styles. I handled many contributor books at CRC Press in Boca Raton, FL, where the rule was to have the general style of each chapter in harmony of the overall book vis-à-vis spelling and usage without ending up where you could not detect a change in authors without checking the chapter byline.

I encourage writers not to style their copy. For copy editing everything is converted to plain text to make reading easier. When I flow the text into Adobe InDesign, it is displayed as body copy. Paragraph and text styles allow me to quickly format an article. The bottom line is that the final style should be consistent throughout an article or publication and from issue to issue.

The terms internet and world wide web (www) do not need to be capitalized, as both have become a generic. Internet originally referred to a worldwide-oriented research network. The world wide web organizes internet resources in a hypertext and graphical environment. It may simply be referred to as the web on first reference. The two terms may be used interchangeably, with web being preferred.

An internet site and a screen within a site should be called a web site and a web page, although some prefer website and webpage. The latter appear unwieldy in print. However, webmaster is acceptable.

Electronic mail should be called e-mail rather than email, which slows word recognition, or combinations with a capital E. The term may be used as a noun or adjective — "send me an e-mail" or "send me an e-mail message" — but never as a verb. It is redundant to preface an address, such as [ASTARKWEATHER@WU30.ORG](mailto:ASTARKWEATHER@WU30.ORG), with e-mail as it is self evident as would be a telephone number or snail mail address. The same also applies to internet addresses, which need not be prefaced by web site.

Both e-mail and web addresses can be set in body text, such as [ggriffenhagen@alphanet.org](mailto:ggriffenhagen@alphanet.org) and [www.nystampclubs.org](http://www.nystampclubs.org). Underlines should be reserved for online usage as hyperlinks and should be avoided there as well since they obliterate descenders, hampering legibility — [ggriffenhagen@alphanet.org](mailto:ggriffenhagen@alphanet.org) and [www.nystampclubs.org](http://www.nystampclubs.org). Greater and less than signs (< >) are also undesirable. Setting addresses in small caps emphasizes them — [GGRIFFENHAGEN@ALPHANET.ORG](mailto:GGRIFFENHAGEN@ALPHANET.ORG) and [WWW.NYSTAMPCLUBS.ORG](http://WWW.NYSTAMPCLUBS.ORG). Avoid splitting e-mail addresses over two lines.

Web site addresses (URLs — uniform resource locators), particularly long ones, often require careful handling. Like e-mail addresses they should not be split over two lines if at all possible. In both instances, the problem can be resolved by rewriting the paragraph, or tightening the character tracking moderately, or setting

the address on a line by itself. URL references can be streamlined by eliminating the redundant http:// (hypertext transfer protocol), hence [www.wu30.org](http://WWW.WU30.ORG) instead of [HTTP://WWW.WU30.ORG](http://WWW.WU30.ORG). In cases where www is unnecessary, include http:// for emphasis — [HTTP://STAMPS.DELCAMPE.NET](http://STAMPS.DELCAMPE.NET). Since neither e-mail nor internet addresses are case specific, there is no excuse for setting them in upper and lower case characters.

In the case of long URLs that must be split across two lines, care should be taken not to introduce a hyphen at the end of the first line. This can be done by inserting a soft return — shift + return in most word processing and page layout programs. In the case of [www.owasu.org/gallery\\_pics/france02.jpg](http://WWW.OWASU.ORG/GALLERY_PICS/FRANCE02.JPG), the URL could be split [www.owasu.org/](http://WWW.OWASU.ORG/)(soft return)[gallery\\_pics/](http://WWW.OWASU.ORG/GALLERY_PICS/)(soft return)[france02.jpg](http://WWW.OWASU.ORG/GALLERY_PICS/FRANCE02.JPG).

**Note:** It is very important for editors and proofreaders to test e-mail and URLs by copying them into their mail program and web browser to see if they work.

Capitalization of computer and web acronyms and terms are also in transition. However, to avoid getting a letter from *the suits*, it still is eBay and PayPal. While www and URL are set in capitals or small capitals, ftp (file transfer protocol), gif (graphical image format), jpg — rather than jpeg — (Joint Photographic Experts Group), pdf (portable document format), and similar acronyms typically are set in lower case.

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## Reviews Print and Electronic

### Books & Catalogues

#### A History That Transcends Disciplines

*The 1933 Chicago World's Fair: A Century of Progress* by Cheryl L. Ganz. 272 pages, 7 x 10 inches, case bound. ©2008 University of Illinois Press, 1325 South Oak Street, Champaign, IL; [WWW.PRESS.UILLINOIS.EDU](http://WWW.PRESS.UILLINOIS.EDU). \$39.95.

Every once in a while a non-philatelic book comes along that will interest collectors and non-collectors alike. Cheryl Ganz' compelling history of the 1933 World's Fair in Chicago is just one such example, cutting across many history disciplines. In short, it puts the event into a broader perspective, helping the reader understand the importance of A Century of Progress.

The book by the chief curator of the Smithsonian National Postal Museum, is an expansion of her doctoral thesis at the University of Illinois. It explores social and cultural history through the lenses of nationalism, ethnicity, gender, progress, and particularly technology. The significance of A Century of Progress and its success is especially striking when one realizes that it occurred during the depths of the Great Depression and only 40 years after the Chicago World's Columbian Exposition.

The inevitability of Europe becoming ensnared in another war can be seen in light of nationalistic exhibits and special events by two of the major Axis powers — Italy and Germany, which was still recovering from World War I and resented terms of the surrender treaty.

Gen. Italo Balbo's mass flight of 24 planes, at the behest of Benito Mussolini, was warmly welcomed and popularized with postage stamps and first flight covers. Most Americans, including those of Italian heritage, were unaware of what fascism represented even though party buttons were omnipresent and party anthems played at the country's pavilion.

#### Danish Star Cancels

*Stjernestempler (Star Cancels)* by Jan Bendix and Jerry Kern. 256 pages, 5 3/4 x 8 1/4 inches, perfect bound, card covers, in Danish. ©2006 Forlaget Skilling / DAKA, Copenhagen, Denmark. \$56.50 plus postage from Jay Smith & Associates, P. O. Box 650, Snow Camp NC 27349; [WWW.JAYSMITH.COM](http://WWW.JAYSMITH.COM).

Star cancels were introduced in the 1860s and continued into the 1950s. They typically are a double ring with a star-like symbol in the center ring, and the town name between the rings. Abbreviations used in the book, in Danish and English, begin the catalogue.

There are three types of cancels. Type I, the *Taarbæk*, consists of a double ring with a simple star design and the name of the letter collection office. Type II, the *Faarevejle* type, is similar in design but of larger diameter. Type III is called the *Udslebene* or starless cancel as the star-like symbol in the center ring is missing. These marks do not carry time or date of the cancellation but

The *Graf Zeppelin*, commanded by Dr. Hugo Eckener, received a similar reception and philatelic recognition. The giant airship was seen by Adolph Hitler as a flying billboard for the swastika which was prominently displayed on the tail fins. Many collectors are unaware of the full story of the issuance of the 50-cent *Baby Zep*, which was strongly opposed by President Franklin Delano Roosevelt but received lukewarm approval from Postmaster General James A. Farley. It was Secretary of State Cordell Hull who broke the logjam by explaining that refusal to issue a stamp would be a breach of diplomacy.

The reason that Germany demanded the stamp was to help finance the airship's flight to Chicago to help offset the operating expenses of about \$300 per hour. The U.S. Post Office Department received only 7½ cents from each stamp sold, with the remaining 42½ cents going to Germany which expected to recoup about \$10,000. The use of more than 100,000 *Baby Zeps* on flight covers brought in several times that amount.

Lest anyone believe this is a dry history written by an academic, they can be disabused of this notion by reading the opening chapter — "Sally Rand and the Midway." It was Rand who popularized ostrich feathers as a substitute for more traditional clothing. The other seven chapters are "Chicago Boosters Set the Stage," "A New Vision for a World's Fair," "The Vision on Display," "Women's Spaces at the Fair," "African Americans and the Du Sable Legacy," "Ethnic Identity and Nationalistic Representations of Progress," and "Aviation, Nationalism, and Progress." The volume concludes with an epilogue and end notes. The 42 color and 44 black and white photographs, and two illustrations are presented in five galleries.

The book is a great resource for writers and exhibitors who wish to expand their knowledge of the fair.

— Albert W. Starkweather

simply designate the name of the letter collection office.

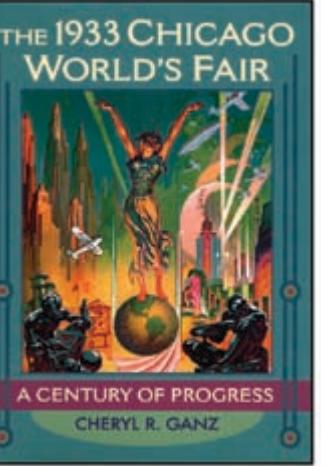
Catalogue with values are shown in Danish kroner on a stamp by itself and on a complete cover. Bulls-eye strikes or socked-on-the-nose cancels demand higher values than the catalogue shows.

The listings are alphabetical by town name and include the earliest and latest known usage dates. Some entries also show a side cancel, sometimes found with the star cancel, which has a city name and the cancellation date.

The collecting of Danish star cancels is quite popular and the introductory pages of the catalogue include a discussion of fake cancels accompanied by illustrations.

This edition includes the latest findings and information about these cancels. A number of the marks are illustrated throughout the catalog including some on covers that are shown in color.

— Alan Warren



#### Study The World in Your Armchair

*Stamp Booklets: Magic Carpets to Adventure* by Jeremy A. Lifsey. 252 pages, 6 x 9 inches, hard cover and soft cover editions, ©2008 Jeremy A. Lifsey. \$20 plus shipping from Xlibris Corporation, [WWW.XLIBRIS.COM](http://WWW.XLIBRIS.COM) or from [WWW.AMAZON.COM](http://WWW.AMAZON.COM).

Lifsey offers stamp booklets as a way to travel, see art, learn history, attend a special event and many more activities that can be experienced vicariously. Although he presents some basics of stamp collecting, he really invites the reader to escape to distant places via the pictorial material found on the front and back covers of booklets and sometimes on the interleaving between panes.

He introduces readers to his subject with some history including the fact that the first postage stamp booklet was issued by Luxembourg in 1895. He discusses bindings of booklets, the new convertible booklets, vending machine booklets, and prestige booklets. Next he describes how booklets are made and the fact that they were used not only for postage stamps but also for revenues, savings stamps, food stamps, trading stamps, and many other types of adhesives.

Booklets can be collected by country but are often sought by thematic collectors for their graphic images. Sources for information and the booklets themselves are identified including stamp dealers, the Internet, stamp periodicals, catalogs, libraries, and fellow collectors. Mounting booklets for display or exhibiting is a challenge but the author offers some suggestions. One chapter discusses the value of booklets and how they are bought and sold.

To give hobbyists some ideas on selecting the types of booklets to collect, the author describes topical subjects, historic interest (the AEF booklets of World War I), seals and labels, insurance stamps,

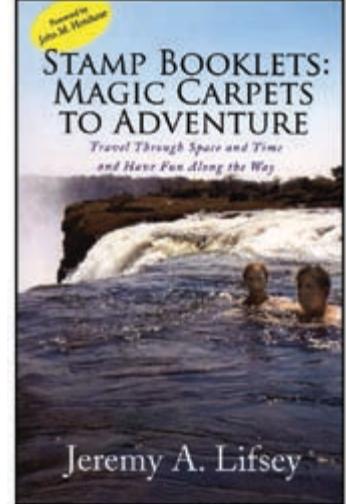
telegraph stamps, airmail stamps, and commercial and promotional booklets among others. Topical ideas include historic events, humorous and cartoon designs, sports, music and many others.

Lifsey's book invites collectors new to the stamp hobby to begin with this unusual category of stamp booklets. They offer an enhanced approach to what many non collectors perceive as a dull subject, i.e., philately. By learning about the wonderful world of stamp booklets, collectors can ease into the stamp collecting field through a fascinating niche of the hobby.

Resources listed at the end of the book include bibliographies of books and articles, a glossary of terms, web sites of interest for learning about booklets or buying them, a list of booklet issuing authorities such as countries, states and organizations, and reprints of articles that Lifsey has published elsewhere on the subject. An index concludes the book.

Non-collectors and collectors seeking new ventures in the hobby will find this book opens a whole new world for them.

— Alan Warren



Jeremy A. Lifsey

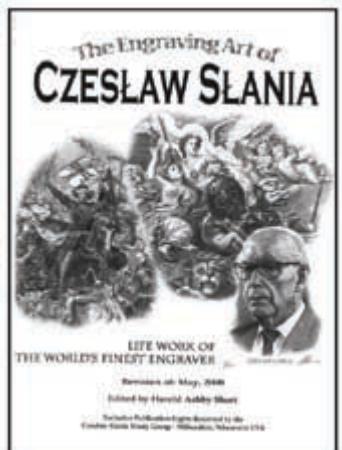
#### Honoring a Master Engraver

*Czeslaw Slania: Master Engraver 1921–2005* by John Campbell. 192 pages, 8 x 11 1/2 inches, perfect bound, ©2008 Radway Press. \$75 postpaid in the U.S. from Stephen D. Warner, 10140 Heather Sound Drive, Tampa FL 33647-2900. For shipment elsewhere contact John Campbell, 1c Haumoana Road, Haumoana, Hastings 4250, Hawkes Bay, New Zealand.

This wonderfully illustrated book captures Campbell's 20-year effort to accumulate examples of the art of master engraver Czeslaw Slania. The book is limited to an edition of 200 copies. He first noticed Slania's fine work on the stamps on first day covers he had accumulated. This spurred him to find as much of the

master's work as he could.

Campbell, also an engraver, has been employed in the printing trades for many years. He met Slania in Stockholm in 1995. As a consequence of Slania's great output for Nordic country stamps, Campbell began exhibiting his collection at NORDIA shows, the regional exhibitions held in the Scandinavian countries. His book is a wonderful pictorial display of his exhibit pages, and is a fitting tribute to Slania's genius and creativity.



An introductory page provides a glimpse of Slania and his background. Succeeding pages are devoted to stamps and labels executed for Poland, Sweden, Denmark, Åland, Iceland, Faroe Islands, and Greenland, followed by Monaco, Great Britain, the United States and other countries. Additional pages include engravings, book plates, and a number of banknotes.

Most of the material is shown in color. A few items not in the author's collection are photocopies. The end result is a beautiful printed monument to the lifetime achievements of the famous engraver to the Royal Court of Sweden.

— Alan Warren

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## More New Michel Catalogues

*M*ichel catalogues are published in Germany in 152 × 203mm (6 × 8 inches) perfect bound format with mostly color illustrations in the Europe series and black and white illustrations in the overseas series. All text is in German, but the clear illustrations and format make them easy for anyone to use. Values for mint, used, on cover and FDC items are provided in euros. They may be ordered through the Michel website — [WWW.MICHEL.DE](http://WWW.MICHEL.DE). For North American retail prices, contact the U.S. distributor, Lighthouse Publications, 274 Washington Ave., Hackensack, NJ 07601; [WWW.LIGHTHOUSE.US](http://WWW.LIGHTHOUSE.US) or Lindner Publications, P. O. Box 5056, Syracuse, NY 13220; [WWW.LINDNER-USA.COM](http://WWW.LINDNER-USA.COM).

**Michel 2008 Südwesteuropa (Southwestern Europe) Katalog (Europe Volume 2), 1,280 pages. List price is 48 euros.**

Volume 2 includes French and Spanish Andorra, France, Gibraltar, Monaco, Portugal including Azores and Madeira, and Spain. These countries were part of the 2006–2007 Volume 1.

Issues up to the beginning of March 2008 are included. There are more than 14,500 color images and 63,000 revised values and new listings. The catalogue includes regular issues, locals, occupation issues, souvenir sheets, coils, framas, officials, parcel post, postage due, surtax, and telegraph stamps. In nearly every area, but especially in classic issues of Spain, the catalogue reflects significant increases in values, some of more than 100 per cent.

**Michel 2008 Südeuropa (Southern Europe) Katalog (Europe Volume 3), 1,278 pages. List price is 48 euros.**

Volume 3 includes Albania, Bosnia and Herzegovina, Croatia, Fiume, Italy, Kosovo, Macedonia, Malta, Montenegro, San Marino, Serbia, Slovenia, Trieste, Vatican, and Yugoslavia. These countries formerly were part of the 2006–2007 Volume 2. Greece is listed in the Southeastern Europe catalogue.

New issues up to the end of March 2008 are included. There are more than 14,000 color images and 64,000 revised values and new listings. The catalogue includes regular issues, locals, occupation issues, souvenir sheets, coils, framas, officials, parcel post, postage due, surtax, and telegraph stamps. Volume 3 features significant value increases up to more than 100 per cent in nearly every collecting area, with the most noteworthy increases in the issues of Yugoslavia.

**Michel 2008 Südosteuropa (Southeastern Europe) Katalog (Europe Volume 4), 1,168 pages. List price is 48 euros.**

Volume 4 includes Aegean Islands, Bulgaria, Crete, Cyprus, Eastern Rumelia, Epirus, Greece, Icaria, Ionian Islands, Rumania, Samos, Thrace, Turkey, and Turkish Cyprus. These countries, except for Romania, were part of the 2006–2007 Volume 2. A map in the introduction identifies only five of the countries covered.

New issues up to the middle of March 2008 are included. There are more than 15,000 color images and 61,000 revised values and new listings. The catalogue includes regular issues; locals, occupation issues, souvenir sheets, coils, framas, officials, parcel post, postage due, ship post, surtax, and telegraph stamps. An upward trend for most countries was noted.

**Michel 2007/2008 Nordamerika (North America) Katalog (Overseas Volume 1, Part 1), 608 pages. List price is 49 euros.**

The first of Michel's updated Overseas series of catalogues covers Hawaii, Canada, Confederate States of America, Panama Canal, St. Pierre and Miquelon, the United States, and the United Nations (New York). New issues up to the end of August 2007 are included.

There are more than 6,000 black and white images and 30,000 revised values. Not all sections have illustrations.

U.S. listings include regular and airmail issues, computer vended postage, souvenir sheets, booklets, booklet panes, officials, parcel post, postage due, newspapers, and offices in China. The key improvement over past editions is inclusion of booklets, booklet panes, and folio sheets. The catalogue shows a rising trend of values, particularly for classic issues and issues to 1945. Some Newfoundland issues have doubled in value.

The catalogue's price has been reduced to make it more attractive to purchase. North American collectors won't use it as a primary resource, but collectors and dealers buying in the European market will find it a handy reference.

**Michel 2008/2009 Mittelamerika (Central America) Katalog (Overseas Volume 1, Part 2), 896 pages. List price is 59 euros.**

Part 2 includes Belize, British Honduras, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Panama Canal Zone. Issues to the end of December 2007 are included. There are nearly 10,000 black and white images and more than 50,000 values.

Detailed information is provided for definitive and commemorative, computer vended postage, variable-rate, officials, postage due, registration, airmails, souvenir sheets, and more. The volume features revised values with numerous, sometimes significant, increases in many areas; updated illustrations; and the inclusion of additional provisional overprints for Belize.

**Michel Fussball-EM (Soccer) 2008 Catalogue, 112 pages. List price is 9.90 euros.**

This catalogue, issued in conjunction with the UEFA European soccer championships, takes an interesting approach. It is a listing of all the soccer stamps issued by the 16 European nations that made it through qualifying rounds to compete in the finals staged in Austria and Switzerland last June.

Like the better-known World Cup, the European championships are held once every four years —in between World Cups. The pocket-sized catalogue is organized alphabetically by country based on their German spelling. Included are Austria, Croatia, the Czech Republic, France, Germany, Greece, Netherlands, Poland, Portugal, Romania, Russia, Sweden, Switzerland, Spain, and Turkey. For each country, the editors provide an opening section that lists its soccer history, including the number of games played, their FIFA ranking, and their history in European championships and World Cups.

This is followed by a listing of all soccer stamps, souvenir sheets and framas issued by that country, including Olympics, World Cup, and other issues. All the nearly 500 issues are illustrated in color. Romania has issued the most soccer stamps of any of the 16 finalists. The Michel catalogue number, denomination, colors, quantity printed, and reason for the issue are provided. Values in euros for mint and used stamps and first day covers are shown. Check boxes are included for collectors to keep track of which stamps they own.

The earliest soccer stamp in the catalogue is by the Netherlands for the 1928 summer Olympics. Other issues are through May 2008. Where known, information on stamps expected to be issued is provided at the end of the section on each country. There are pages where collectors can document tournament results for group play, as well as quarterfinal, semifinal and final matches. For soccer aficionados, this catalogue is well worth owning.

— Peter Martin

## Journals & Newsletters

### The Collectors Club Philatelist

Published bimonthly by The Collectors Club, 7 × 10 inches, saddle stitched. 64 pages. Editor Robert P. Odenweller, The Collectors Club, 22 East 35th Street, New York, NY 10016-3806; [WWW.COLLECTORSCLUB.ORG](http://WWW.COLLECTORSCLUB.ORG).

Many consider The Collectors Club to be the center of the philatelic universe. The ornate building on East 35th Street in Manhattan houses not only one of the largest philatelic libraries and a membership of elite collectors, but also a history that is the very foundation of philately in the United States.

One can argue that the measuring stick of literature is the *Collectors Club Philatelist*. Its list of editors included such greats as Harry L. Lindquist and Harry M. Konwiser. Its appearance throughout the years was strictly conservative with black and white illustrations. It could afford to, as each issue found the finest articles by the most astute philatelists of the time. It has won more than a dozen literature awards and probably will win more.

Volume 87 comprises the six issues published in 2008. It completes the transformation started in 2005 to an all-color journal. The quality of the illustrations is mesmerizing as covers and stamps jump out to grab the reader. This is particularly evident with the cover of the journal showing a single illustration against the color background — a simple yet effective example of color balance. The color is appealing to the eye and is very close to the original. At first glance, a reader might believe it is the actual item. Diagrams and line drawings, however, were lightly scanned making them difficult to read.

Each issue contained news regarding club activities and its members. Details on programs presented by members are well written accompanied by photographs. Presentations involved the display of first-rate material in frames followed by a discussion. Most presentations were specialized but several involved general collecting

areas and one presentation addressed the future of philately and youth involvement.

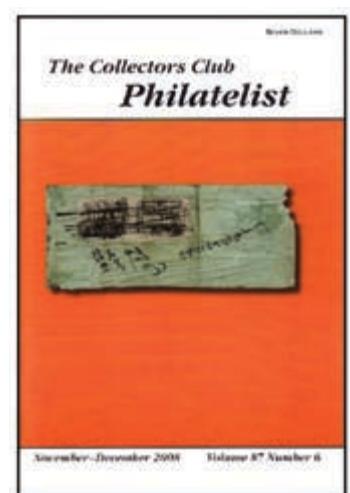
*The Collectors Club Philatelist* publishes well written and illustrated articles. These articles are highly specialized and the scholarship second to none. It is material worthy of appearance in a specialized journal.

Dan Walker's short piece reporting an unrecorded variety of a stamp issued by the Indian Princely State of Soruth raises new questions on this obscure collecting area with the author making a plea for information on a manuscript marking.

Three issues examined the treasures housed in the National Postal Museum. The Clarence H. Eagle collection of revenue essays and the Benjamin K. Miller display of his Orangeburg coils are described as important resources and are vividly illustrated. An interesting monthly feature is *Cover Story* where the author writes about a fascinating and unusual cover. The stories make for interesting reading and are a primer for the student of postal history.

If any criticism could be directed towards *The Collectors Club Philatelist*, it may as well be that the articles are too specialized and directed towards the elite collector. This may be so, but given its place in the philatelic realm *The Collectors Club Philatelist* has earned the distinction as the premier philatelic publication in the United States, if not the world.

— Alfred Carroccia



### Briefly Noted

**Hinges & Tongs** is published quarterly by the Rochester Philatelic Association; 8½ × 11 inches, 6 pages. Editor: Thomas M. Fortunato, P. O. Box 10208, Brighton Station, Rochester, NY 14810; [WWW.RPASTAMPS.ORG/RPA-NEWSLETTERS.HTML](http://WWW.RPASTAMPS.ORG/RPA-NEWSLETTERS.HTML).

Most club newsletters tend to be one or two pages and convey the most basic of information: club activities and member news. Occasionally a feature article appears with a club theme intertwined with stamps and covers. *Hinges & Tongs* is different from the typical newsletter. Each issue contains club news supplemented by color photographs of member activities, is peppered with Rochester related postal history, and has updates on ROPEX, the annual APS World Series of Philately Show sponsored by the club. Regular features include a U.S. stamp program overview, in color, and a short piece on a unique stamp issue.

Fortunato has recently taken over the reins as editor and is producing the newsletter for both print and online presentation. RPA members can opt to receive the newsletter by mail or as an e-mail attachment.

— Alfred Carroccia



### For Dual Presentation

Rochester Philatelic Association's newsletter — *Hinges & Tongs* — is created for distribution in two formats. Club members can receive a print copy by mail or in pdf format by e-mail. Editor Thomas M. Fortunato's simple, user-friendly design is optimized for maximum legibility in both versions.

## Electronic Media & Software

### A Good Resource for Luxembourg

Luxembourg is about the size of Rhode Island, yet has the second highest gross domestic product per capita in the world. The landlocked country, founded in 963, became a grand duchy in 1815, as an independent state of the Netherlands. It gained full autonomy in 1867, and remains one of the only countries with a parliamentary democracy and a ruling monarch known as the Grand Duke.

Webmaster Gary Little began his site Luxembourg Central — [WWW.LUXCENTRAL.COM](http://WWW.LUXCENTRAL.COM) — in 1995. It features several subpages of collectibles, including stamps — [WWW.LUXCENTRAL.COM/STAMPS](http://WWW.LUXCENTRAL.COM/STAMPS).

The site has simply designed pages, but a wealth of information including philatelic material. The first link, *Stamp Reference* has a comprehensive database of the Luxembourg stamps from 1853–2003 complete with numerous color scans and illustrations, showing all the stamps from each year. The illustrations end in mid 2001, with listings of the stamps continuing until the year 2003.

A second area of the site contains some great illustrated examples of Luxembourg postal stationery. There are some fascinating modern examples in this section as well as numerous early town views with cancels. Topical collectors would love the balloon cover with a pictorial balloon cancel in the envelopes section from 1998–2001.

One of the most fascinating and extensive portions of the site is devoted to postmarks and cancellations. The database focuses on postmarks used before World War II and provides a stellar model for any cancel collector looking to organize their own collection. The cancels are first divided into types, such as two-circle Belgian, precancels, tourism, railroad type, promotional, Dutch, mute type, and more. Within each section, types are further broken down. In the Bridge with Bars Type section — used from 1906–1940 — 130 different types are listed, about 100 of which are illustrated.

The other mesmerizing section of the site is the portion devoted to *Rare Stamps and Covers*, which purports to be, and likely is, the “largest collection of rare Luxembourg stamps and covers on the Internet. This section focuses on covers, unusual stamp blocks and multiples, and postmarks of the early classic period (before 1882).” Some exquisite Luxembourg stamp rarities, and covers, are illustrated with references to selling prices, and opening/closing bids in var-



ious auctions. 14 Luxembourg No. 2s on piece are illustrated from a Corinphila auction in 1982. There are only two known copies of No. 62A, a 20 centimes brown error, on cover and both are pictured.

Other small sections are devoted to forgeries of stamps with illustrations showing the different aspects of the genuine and forged stamps, a comprehensive listing of booklet stamps, with scans, special flight covers, references, events, stamp clubs relating to Luxembourg philately, and dealers.

The sheer quantity and depth of study and organization is daunting. Although it does not appear to have been updated recently, or have the glitz and glamour of some slick newly designed flash/xml-based sites, it does have an extensive and serious assemblage of quality scans and examples. There are few other sites devoted to a single nation's philately with such a comprehensive focus.

— Heather Sweeting



### Who Is Visiting Your Web Site?

Want to know who is visiting your web site, which pages they are viewing, and what they are downloading? StatCounter ([WWW.STATCOUNTER.COM](http://WWW.STATCOUNTER.COM)) is an invisible web tracker that provides all these and more. Setup is very easy.

The best part is that the basic service is free and will retain up to 500 entries before it begins overwriting the earliest ones. Log quotas can be raised from 1,500 to 100,000 for \$9 to \$35 per month.

Material for reviews may be sent to the editor. Reviews are also welcomed from others. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors, and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

## CHINA STAMP SOCIETY SITE A MODEL FOR OTHERS

By H. James Maxwell, CSS President

China Stamp Society's site — [WWW.CHINASTAMPSOCIETY.ORG](http://WWW.CHINASTAMPSOCIETY.ORG) — is fully operational and contains much information about the CSS. Take a look. Collectors of Chinese philately will find it worthwhile, as will organizations seeking a model for their sites.

The *Home Page* has information about recent events including photographs and upcoming events such as National Conventions through 2011 and future regional and local meetings.

*What is the CSS?* details the history of the society and its exhibiting and publishing awards and youth scholarship programs. There is also information on the Meritorious Service Award and the 25 and 50-year membership pins.

The *China Clipper Magazine* page provides information on our journal, allows potential members to view a recent issue, and provides information on our 70-year index of the *China Clipper* (included in the Periodical Database), publication awards, youth scholarships for writing for the *China Clipper*, and advertising rates.

The *Membership* page explains the benefits of joining and the dues structure, and offers both online and mail-in membership forms and a link for paying dues and renewing memberships online. New members can join online and pay their dues with Visa or Master Card, PayPal, cash, check or money order. Existing members can also use these payment alternatives to renew.

In *Chapters* we list our domestic and international chapters, provide contact information for each, list the criteria for forming a chapter, and provide a link to contact the Chapter Coordinator.

*Meetings and Shows* provides the schedule for upcoming National Conventions and Regional Meetings, links to the stamp show web sites, photos from past meetings, and information on past and upcoming Local Meetings.

*Online Stamp Sales* is the jumping off point for searching stamps, covers, literature, and other philatelic items offered for sale on line by the CSS. More than 1,400 are presently offered and we have about 1,600 more on hand to be listed. We have main search categories for the stamps and covers of ROC 1912–1949, PRC, Taiwan, Imperial, Hong Kong and Japanese Occupation of China, as well as one for books and supplies. Anyone may view items, but only members can buy or sell in the Online Stamp Sales area. Also on this page are tips on searching the items for sale and instructions on how to buy and how to sell.

The *Books, DVDs For Sale* page is the access point for the four categories of items offered: (1) books, (2) DVDs, (3) coffee cups, and (4) membership pins. We currently have 16 publications for sale in book format, nine publications available on DVD, three different coffee cups, and the new CSS membership pin.

The *Expertization/Identification* page explains these services, has a specimen expertization certificate, provides printable copies of the submission procedure and form, and a link to the committee chairman to submit scans of stamps for identification or ask questions.

The *Library* page explains the procedure for borrowing books, provides a 98-page viewable/printable list of the books and periodicals in the library, and has a link to e-mail the Librarian with questions.



The *Translation Service* page explains the procedure for obtaining translation assistance and provides contact information.

In the *Members Only* area, members can view our articles of incorporation, bylaws, minutes of the last board of directors and membership meetings, our financial statement, the last four issues of the *China Clipper*, and pay their dues online to renew membership. Admission to *Members Only* requires logging in to the site by entering your e-mail address and membership number.

The next three areas of the site, *Stamp Gallery*, *Exhibits*, and *Articles* are for upcoming special features, the first of which will begin with the next issue of the *China Clipper* when we start a series of articles on “Exhibiting Chinese Philately.” The *Exhibits* page will have pdfs of the pages of the exhibits discussed in the articles. When future articles are submitted in Chinese for publication in the *China Clipper* in English they will be available in Chinese on the *Articles* page.

The *Philatelic Web Sites* page provides links to numerous sites that are useful to collectors of Chinese philately. Let us know if you have ideas about other links that should be added.

*Check Out* is the place for members to pay for items in their Shopping Cart. When you visit the various pages of the web site and purchase books and DVDs, pay dues, buy stamps, etc., you put them in your shopping cart.

*Contact Us* is an e-mail link where you can send a message to any officer of the society.

## Converting To Color — Continued from Cover

Basic combinations of hues are adjacent, complementary, split, triad, and tetrad. **Adjacent colors**, which abut on the color wheel, are considered the most harmonious and subtle combinations. **Complementary colors** oppose each other on the color wheel. **Split colors** are three hues — one from one side of the color wheel and the two hues on either side of the complementary hue opposite. The **triad** is three equidistant hues on the wheel. The **tetrad** is four hues — two adjacent pairs of complementary hues.

Other considerations are dominance, visibility and legibility, and discord. **Dominance** is the hue occupying the greatest space. **Visibility** and **legibility** are increased by the contrast of opposites, including dissimilar combinations — light and dark, bright and dull, warm and cool. **Discord** is the somewhat outmoded concept that some color combinations do not work in harmony. Some combinations, such as primary red and blue, should be avoided as they strobe, hampering readability.

## Color Models

Two basic models describe color. **Red**, **green**, and **blue** are additive, while **cyan** (process blue), **magenta** (process red), and **yellow** are subtractive. Additive primary colors — **RGB** — are those that create all colors with direct light. This transmitted light is found in such applications as television, computer monitors, and slides. Combining 100 percent of all three hues creates white. Subtractive primary colors — **CMY** — are those that create all colors with reflected light, and are the basis of printed color. Black (**K**) often is added to deepen shadows and print true black type and lines. Artists define color in terms of **hue**, **lightness**, and **saturation** — **HLS**. Lightness is the reflectance of the shade — black having minimum and white having maximum.

There are two types of printed color: spot and process. Spot color is a preset hue — an ink for printing or a hue applied to a transparency. Process color is created by overlaying dots of cyan, magenta, yellow, and black — **CMYK**. Process color must be applied to separations of photographs and other art with tonality, but is inferior to spot color for single hues.

## Preparing To Convert

Advance planning and testing are absolutely essential in making a successful transition. If this will be a self-produced project using a color laser or ink jet printer, the task is fairly simple — creating test pages in color and printing them out to catch potential problems. The user's manuals should provide necessary information. Output to lasers and ink jets should be in RGB mode. TrueType, PostScript Type 1, and OpenType fonts are acceptable.

Material that is to be sent to a service bureau or commercial printer will require more coordination. Output for these should be in CMYK mode. Either PostScript Type 1 or OpenType fonts must be used.

Be sure to discuss the following with your vendor:

- In what format do they want your output — a package with the native design, art files, and fonts or as a portable document format (pdf) file? The latter combines all elements into a single file. In the case of the *Stamp Insider*, the printer gets both, using the former to produce the printing plates and the latter for

their prepress proofing. For *THE PHILATELIC COMMUNICATOR*, the output is in pdf format.

- If your output is in pdf format, request a list of their preferred settings, including bleeds.
- How do they wish to receive your files?

Finally create and send some test files to the vendor to verify they will work and to allow tweaking for even better results.

## Applying Color

As color alters the perception of a document more than any other element, great care should be exercised in its selection and application. Choices range from muted blues for traditional publications to brilliant reds and yellows for advertisements. Cool hues often are associated with sophistication, while warm hues convey emotion. Muted hues suggest conservatism, bright hues flamboyance, deep hues elegance. The goal is to focus the reader's attention. Color that detracts from the message, no matter how attractive, is wasted.

## Where To Use Color

- For the nameplate (flag) of the publication
- For folios or overlines (rules used as an artistic element)
- For rules used to divide page elements
- For boxes and as a backdrop in text boxes
- For reversed type
- For large type, especially in ads
- For images and other graphics, including logos

## The Nameplate

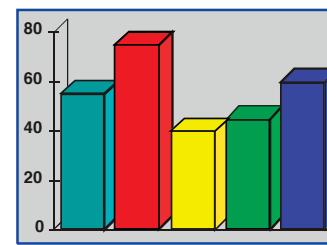
THE PUBLICATION DATELINE WITH REVERSED TEXT

## Headline Number 1

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonumy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio ...



## Headline Number 2



## Places for Color

Color is an effective tool in underscoring a publication's message.



## Mixing It Up

While some publications have a uniform design for their nameplate, the *Stamp Insider* changes the backdrop color to complement the art.

Newspapers and magazines select bright colors for their covers so they stand out on sales racks. Circulation of the *Stamp Insider* has more than tripled since it was converted to color in May 2006. This was primarily due to new subscribers being attracted by the cover.

## Treating Text

Text generally should not be printed in color, as this makes it less readable. This can be effective for small text blocks, if there is sufficient contrast between the type and the backdrop. An alternative is to use black type on light pastel backdrops. Screens for text boxes may be in the 20 to 30 percent range, depending on the color selected. Solid hues, which are bright and not excessively saturated, may be applied as well, as long as they do not obscure the text.

Color may be applied occasionally to short or unusual headlines. Dropped and raised capitals are enhanced by color, which is particularly effective for some special applications, such as quote outs and reverses. Strong hues should be selected for type to make it highly legible and to prevent the edges from blending into the page.

Type may be shadowed or bordered in a contrasting color for emphasis. A screen of 40 to 60 percent can alter the impact of a large bold typeface. This technique also is suitable for reversed type. Type set in a light gray value or hue benefits from stroking — being outlined in a thin black line. Alternatively, a heavier outline in a saturated hue may be applied.



Color patches enhance a document having a limited budget. Black and white art — particularly line art — can be overlaid on a patch. The patch may be applied as a border or drop shadow. Outline art, where color shows through white areas, should have a full border. Dropped and raised capitals may be overlaid on a simple color block, which also may be bordered or patterned.

When an object is surprised in black or a color, or as a reverse, on a solid or tinted background, readability suffers as the object and the background approach the same color value.

## Boxes, Rules & Screens

Boxes, rules, and screens are particularly effective in color. Rules and borders should be set in slightly larger point sizes than their black counterparts. The selected color should be saturated and relatively bright. Screening may change the perception of some hues. While blue retains its characteristics, other colors do not. Red, for example, takes on a pinkish cast. Screening allows a wide variety of hues to be created from a single color, while individual colors must be selected for each desired hue of a solid color.

Charts and graphs convey information better when they are set in color. *USA Today* is particularly effective in applying color to charts and graphs.

Gradients — a single color with progressively lighter or darker tints, tones or shades, or a blend of colors — may be used to fill graphics boxes, art elements, and type. A gradient may be applied to a group of elements or singularly to each element.

## Photographs

Photographs in color often are more powerful than black and white. Content and composition still are the most important considerations, while vivid hues add interest. A splash of bright color, such as red, has a strong visual appeal — as Eastman Kodak Co. showed in its early Kodachrome advertisements. An illustration may be bordered in black or a strong complementary hue to its overall tonality to anchor it to the page.

## Gray Is a Color Too

Gray tones can break up the monotony of plain black and white pages. Grays can be applied in the same manner as color, and may be intermixed with color applications.

Achromatic hues are not as effective for drop caps and headlines, although interesting flags may be created. Whether color or gray tones are applied, emphasis should be concentrated. A single large element has greater visual impact than several smaller elements.



## Secretary-Treasurer's Report

January 24, 2009

### New Members

- 1961 Michael D. Roberts, 5581 W. 75th St., Los Angeles, CA 90045-1706. Author: *1950-1975 Definitive Issues of Mexico*; Editor: *Mexicana* (Mexico-Elmhurst Philatelic Society International). Sponsor: George Griffenhagen.  
1962 Lyman R. Caswell, 815 S. 216th St., GC58, Des Moines, WA 98198-6332. Author: *Philatelia Chemica et Physica* articles 1988-2008 (ATA Chemistry and Physics Unit). Sponsor: David McNamee.  
1963 Regi Ausmus, 4095 Fruit Street, No. 860, La Verne, CA 91750-9349. Editor: *COROS Chronicle* (Collectors of Religion on Stamps). Sponsor: Augustine Serafini.  
1964 Richard A. Pederson, 43031 Elk Place, Chantilly, VA 20152-5908. Author: *Pederson Quarterly Newsletter* ([WWW.PEDERSONSTAMPS.COM](http://WWW.PEDERSONSTAMPS.COM)). Sponsor: George Griffenhagen.

### Reinstated

- 1928 Thomas P. Johnston, 124 Bishopstone Circle, Frederick, MD 21702-5123.

### Contributions

- We thank the following for a generous contribution over and above the payment of their 2009 membership dues.  
1511 Robert Rawlins of California (\$5)  
1766 William Mooz of California (\$5)  
1878 Chester Masters of Washington (\$5)

### Change of Address

- 0052 Burton F. Sellers, 2771 S. Roslyn St., Denver, CO 80231-6050.  
1467 Ken Lawrence, P.O. Box 98, Spring Mills, PA 16875-0098.  
1848 Roger P. Quinby, 12425 Dancliff Trace, Alpharetta, GA 30009-8756 (change of ZIP Code).  
1940 Allison Gallaway, 22 North St., N.W., Washington, DC 20001-1255.

### Resigned

- 1332 Peter Mosiondz, Jr. of Laurel Springs, New Jersey  
1790 Stanley Luft of Golden, Colorado

## PHILATELIC COMMUNICATOR ADVERTISING RATES

We can accept camera-ready copy or create an ad for you. Color is free!

**Full Page — \$80 • 7.33 x 10 inches (44 x 60 picas)**

**Half Page — \$55 • Vertical 3.6 x 9.5 inches (21p6 x 57 picas);  
Horizontal 7.33 x 4.7 inches (44 x 28p6 picas)**

**Quarter Page — \$35 • 3.6 x 4.6 inches (21p6 x 28 picas)**

**Eighth Page — \$20 • 3.6 x 2.25 inches (21p6 x 13p6 picas)**

**Deadlines January 15, April 15, July 15, October 15**

**CONTACT THE EDITOR: 813-962-7964 • ASTARKWEATHER@WU30.ORG**

- 1888 Brian Liedtke of Hales Corners, Wisconsin  
1896 Mack Matesen of Lynwood, Washington  
1909 Arthur Cole of Huntsville, Alabama

### About Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communication, knowledge, and comradeship. Membership is open to any philatelic writer, columnist, editor, or publisher, as well as anyone interested in philatelic communication.

### Join Us Today

Join Writers Unit #30 today and begin reaping the many benefits of membership, including your subscription to *THE PHILATELIC COMMUNICATOR*. Applications received before October 1 will be recorded as members for that calendar year and these members will receive all four issues of *THE PHILATELIC COMMUNICATOR* for the calendar year. Applications received on or after October 1 will be recorded as members for the following calendar year.

An application may be downloaded at [WWW.WU30.ORG](http://WWW.WU30.ORG).

### Membership Dues

On January 7 a commemorative postal card was sent to those whose 2009 membership dues are payable. If you have not yet sent in your dues payment, please do so at your earliest opportunity. If we do not receive your 2009 membership dues by March 1, this will be the last issue of *The Philatelic Communicator* you will receive.

USPS ZIP Code Addresses.....	\$15.00
Canada and Mexico .....	\$17.50
All Other Addresses.....	\$20.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to *APS Writers Unit #30*. Some overseas members prefer to send U.S. bank notes by certified mail.

### Updating Your Mailing Address

Please notify us of address changes to assure that you receive each issue of *THE PHILATELIC COMMUNICATOR* without delay. This will also save WU #30 more than \$1.00 because the USPS charges 50 cents when they have to send us an address correction, and we still have to pay the postage for reshipping the issue to the member.

George B. Griffenhagen, WU #30 Secretary-Treasurer  
2501 Drexel St., Vienna, VA 22180-6906  
[ggriffenhagen@aphanet.org](mailto:ggriffenhagen@aphanet.org)

## 2009 Writers Unit #30 Hall of Fame Nomination

Complete the entire nomination form and mail to the address at the bottom of the page. You may add a blank sheet to this form if additional space is needed. The description of writing and editing accomplishments should comprise approximately two-thirds of the written justification.

**Nominee: First Name \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_**

**Address: \_\_\_\_\_**

**E-mail: \_\_\_\_\_ Phone: \_\_\_\_\_**

**Date of birth: \_\_\_\_\_ City, state of birth: \_\_\_\_\_**

**If deceased (date of death, age, location, and cause if known): \_\_\_\_\_**

**1. Profession (brief summary; note if retired): \_\_\_\_\_**

**2. Description of philatelic writing and editing accomplishments (books, major articles written, publications edited. Include major service to WU#30, if applicable):**  
\_\_\_\_\_  
\_\_\_\_\_

**3. Philatelic writing/editing and other major awards:**  
\_\_\_\_\_  
\_\_\_\_\_

**4. Philatelic leadership (major positions held):**  
\_\_\_\_\_  
\_\_\_\_\_

**Nominated by: \_\_\_\_\_ Signed: \_\_\_\_\_ Date: \_\_\_\_\_**

**Mail nominations by February 20 to:**

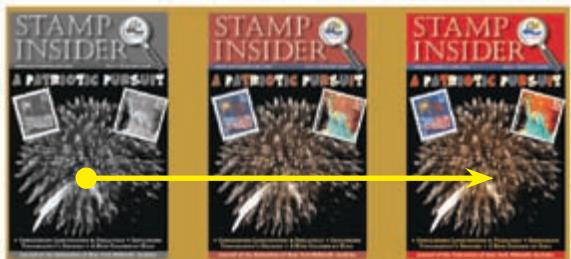
Peter Martin, Writers Unit #30 Hall of Fame Committee, POB 463, Naugatuck, CT 06770-0463

**Writers Unit #30, APS**  
George B. Griffenhagen  
2501 Drexel Street  
Vienna, VA 22180-6906

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PERMIT No. 10

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**Dated Mail — Please Rush**

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